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*CROSS BY LUCYN JAKIBINK PLATE BY DOUGLAS DONALDSON
BOOK END (FIGURE) BY R. G. COWAN*



COVERED BOX BY MR. AND MRS. L. B. DIXON SPOON, SALT AND PEPPER BY A. J. STONE
CUP WITH HANDLES BY ELIZABETH COPELAND PLATE BY GEORGE W. CHILDS
LOW DISH BY F. J. R. GYLLENBERG

Exhibition of Industrial Art at the Art Institute

By EVELYN MARIE STUART

OCTOBER, month of gray mists and browning leaves, ushered in a splendid and colorful event, rich with the fruits of loom and forge and kiln, with the opening at the Art Institute of the thirteenth annual exhibition of industrial art. To those who know and love it well, this branch of art has a most intense and personal lure. It does not hold itself aloof from us and our daily pursuits and occupations; but rather shares them with us, enriching each day's most trivial events with the beauty and the glory of its abounding grace.

Out from the exhibition under consideration one carried an increased appreciation of applied art and a feeling of pride and enthusiasm in American craftsmanship. Our craftsmen have beaten into copper and silver, woven in linen and silk, molded in

the clays of our native land, the sentiments, ideals and principles that have made us great as a nation. Of the American school of art, one must say first that it is simple, possessing noble and well defined outlines. It is substantial, well wrought and well designed, and it is straightforward and sincere, showing forth the best in every material, never bending a fabric to the base ends of imitation.

Considering the exhibitions of the present display it is difficult indeed to know where to begin or end when so much claims the eye of appreciation. Jewelry, however, is so personal in its nature and so almost universally alluring that excuse might be found for mentioning first such exquisite things as the exhibition by Mrs. Klapp, of shimmering effects in moonstones, crystals and diamonds. Among these were to be



LAMP BY GEORGE H. TRAUTMAN

noted an exquisite necklace, seemingly of frozen mist and dew, wherein small carved roses of white moonstones were united by strands of diamonds and platinum. A moonstone intaglio, large, oval and semi-transparent, showed a dancing Bacchante delicately sculptured on the reverse side to appear in the round through the surface depths. This was set in a frame of platinum filigree adorned with large fresh water pearls.

A ring exhibited by Mrs. William Frederick Grower, designed and made by J. Parker Ford, also demonstrated the effectiveness of intaglio gems. Here the chiseling of a thistle and leaves had been executed on the surface of a large, square, pale sapphire set in gold, with a fair sized diamond of curious shape at either side.

In the Walter F. Lawrence collection a wonderful peacock with a body of Abalone pearl shimmering in true peacock blues and greens, dragged after him a splendid tail of sculptured golden feathers spotted with sapphire and olivine, the whole forming a magnificent brooch. Margaret Rogers ex-

hibited an odd necklace of gold and jade combined with Japanese buttons carved in a pattern of storks and lily pads. Mrs. Josephine H. Shaw added sparkle to the exhibition with a wonderfully effective slide of gold and white topazes attached to a neckband of black velvet. The Elverhoj Colony Exhibit of jewelry was an attractive collection and one which would be remembered by the large cameo buckle set in a silver frame with dull Cabachon jewelings. James H. Winn had a notable collection of jewelry among which one cannot refrain from mentioning a very delightful brooch combining a Wedgewood medallion with a frame of dull gold. Ella Underwood's display of jewelry was distinguished by many harmonious combinations of semi-precious stones with cunningly wrought gold, silver and copper, combinations befitting the golden west from which they came.

Among the exhibitions of metal work nothing was better calculated to catch the feminine eye than a wonderful toilet set in

GARDEN VASE BY E. SODERHOLTZ
LOW BOWL ON STAND BY R. G. COWAN

gold plate and enamel designed and executed by Frank J. Marshall. An almost indescribable richness was imparted to the gold pieces, of simple round outline, by the large circular fields of heavy enamel work covering the back of the mirror and the tops of the cosmetic boxes. The peacock shone appropriate and resplendent as the essential figure in the decoration.

Arthur J. Stone exhibited some very fine trophy cups and table silver showing a nice Colonial feeling and some suggestions of the dignity and reserve of old English pieces. Mildred Watkins also had a nice display of silver. It was, however, eclipsed in interest by a small but very elegant little box of silver with an enameled cover. This cover was a work of the highest art showing a party on the back of an elephant attacked by a tiger, all in black silhouette against a shining turquoise background, as of a tropic sky.

Arthur S. Williams presented a simple oval brown baking dish which he had chosen to crown with a cover of copper adorned with the riveted applique border and an enameled knob. The common vessel of brown earthenware possessed the gracious charm of some person of lowly origin and the substantial virtues, to whom education and culture have added charm. Among the treasures of the Karl Kipp display was a simple strand of heavy silver beads graduated in size and held together by long square links. His use of copper achieves a beautiful, rich finish rather unusual in this metal.

Robert Jarvie, whose work is so well known to Chicago, had, as usual, a comprehensive and interesting exhibit among which were two notable trophy cups of unique and original design. The larger, which was in the form of a tall goblet, scarcely needed ornament to enhance the inherent beauty of its lines. With unerring taste its creator had added only a simple touch of chasing in a border and motifs suggesting the leaves of the thistle.

The silver work of George Gebelein was notable for some excellent repousse and embossed borders as well as for graceful and interesting lines. The single entry of George D. Germer represented him with credit for it was a very wonderful, heavy alms basin with the Agnus Dei in strongly sculptured effect as a central motif and heavily embossed borders with four radiating straps leading therefrom to the center of the composition. Emma W. Durkee contributed a loving cup of silver gilt which was delightfully antique appearing with rich embossing of fruit and flower motifs in scalloped panels.

Crowning the exhibition of exquisite enamel upon jewelry and silver, from the workshops of Mr. and Mrs. Lawrence B. Dixon, was a curious silver box shaped like an urn and raised upon four heavy rectangular carved ivory supports of a strongly Oriental character. These in turn rested upon a ring of silver enameled with a broad band of blue, while the cover of the box was surrounded by a silver filigree knob enriched with blue enamel and topped with a jade bead.

Elizabeth E. Copeland also uses enamels effectively though in quite another manner. To many her work would have a supreme appeal by reason of its suggestion of the antique. Thomas F. Googerty certainly deserves mention for his work in the humbler metals fashioned into articles of the most common use. A basting spoon and fork of heavy steel, with handles long enough for the use of Satan, were absolutely delightful in their suggestion of strength, simplicity and suitability to purpose.

A group of copper lamps by Geo. H. Trautman secured one of the Municipal Art League prizes. They were graceful and substantial fixtures with much art in their simple, well-arranged lines. George W. Child exhibited some pleasing pieces in carved mahogany, a heavy alms basin, collection plate and tray being particularly fine. The inner surfaces had been left plain,

showing all the beauty and the grain of the wood.

The exhibition was as usual rich in native potteries, the collection of the Newcomb College being both extensive and interesting. An individual note relieved the cool green of their dull matte glazes, in the introduction of raised ornament showing tall trees with the drooping mosses of the southern swamps. The Revere Potteries were represented by a large display of their well known heavy ware in soft yellows with outlined figures and characteristic glazes. A large vase of mottled black, however, was a more unusual production of their kilns. The Fulper Potteries in addition to a showing of some of their beautiful streaked and mottled bowls presented a pair of wonderful tall candlesticks and some book ends that bespoke the masters of the craft. The candlesticks were in dull grayish greens, starred with brilliant crystals like the frost flowers of a winter window pane. The treasure of the collection, however, was the two seated Polar bears in creamy opalescent grayish white, with a frosted crystalline surface glaze. These two gaunt and loose jointed beasts sat upon their haunches with their heavy paws between their knees and their noses in the air, forming admirable braces for a row of books, though adapted to use as pure ornament. Our illustration shows one of the smaller bowls contrasted with a bowl by R. G. Cowan and a fine bit of garden pottery by E. Soderholtz.

The Rookwood Potteries showed some of their wondrous opalescent vellum pieces which might be called the work of an Innes in pottery. Mist and dawn, moonshine and snow, and all the alluring aspects of nature in her Whistlerian moods were evident in this display.

The Allenstand Cottage Industries displayed a pleasing variety of basketry and weavings. There is a "homeiness" about these weavings that never fails to charm. Fayette Barnum's silk pillow covers, runners and hangings were remarkable for a

most successful use of stamped design, somewhat resembling Oriental block printing.

Pauline Fjelde contributed two tapestries which were gems of the weaver's art. The first was a large piece representing a flock of gray and white ducks with black heads sporting in the gray waves of a choppy pond. At the lower end was a broad, black border with a pattern of huge, tangled, rose colored devil fish with big, round, green eyes and smaller green and rose colored fishes.

Mrs. Clara S. Greiner had an exhibition of linen and fillet crochet designed by herself and Anna K. Fax and executed by the wives of copper miners near Calumet, Mich. This exhibition was significant of the taste of the designers, the skill of the workers under right direction, and a fine spirit of helpfulness toward one another among modern women. Among the interesting basket exhibitions were those of the Island Creek Basket Shop and of Natalie M. and Mrs. Gertrude P. Ashley. Very lovely inlaid wood was to be noted in the display of Lucyn Jakibink, whose most original work, may be studied in the cross here illustrated grouped with a book end by R. G. Cowan and a wonderful beaten plate adorned in embossing and jewelery from the workshop of Douglas Donaldson. The Montague Arts and Crafts Society made a brave showing of palm weaving with delicate pattern work in decorative and useful baskets and holders designed for many uses. Not the least interesting thing about the productions of the Odd Shop are their trade labels which are most amusing as well as practical and are the work of Florence M. Weaver.

Tooled leather workers were in evidence with some very fine things among which one might mention the Maxfield Bear display of card cases, the Oriental panel by Herbert & Sons, the photograph album and book ends of Catherine Comstock and the

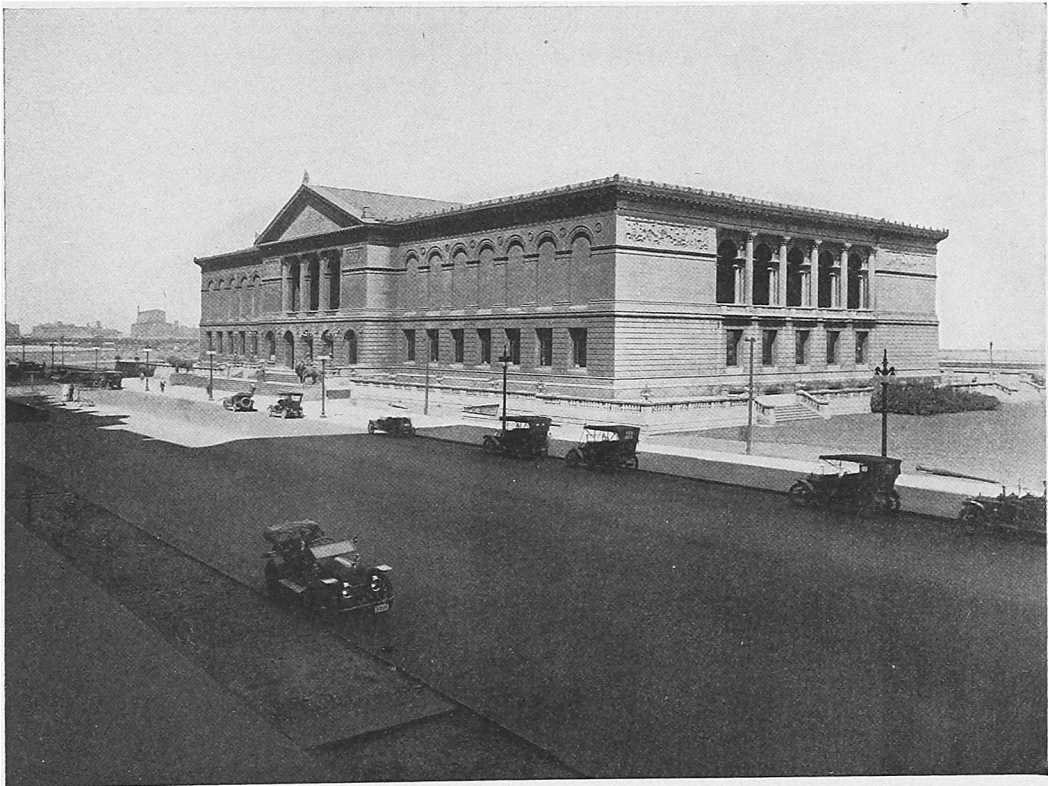
bookbinding of Harvey S. Chatfield and Virginia Chester, the last named a winner of the Municipal Art League prize.

A display of photographs by Paul Fournier possessed as much of composition, temperament and atmosphere as could possibly be achieved with the camera, more in fact than one would have believed to be possible.

A collection of bookplates from Allen Lewis showed many appropriate and novel devices executed with considerable art. Some wood block prints by Lucy W. Hurry were striking and effective in their use of gay blues, greens, orange and black, in flat

poster effects, on brown paper. Mrs. E. C. Kissinger and Mary E. Hicks are to be commended for reviving copper lustre on china and adding thereto a note of beauty and interest through the use of the best modern ceramic designs for conventional decoration.

In connection with the exhibition of Industrial Art was the display of the Hungarian peasants' work consisting chiefly of embroideries indescribably rich and daring in color combinations. This exhibition was brought to America by the Hungarian Home Industry Association of Budapest.



THE ART INSTITUTE, CHICAGO, FACING MICHIGAN BOULEVARD